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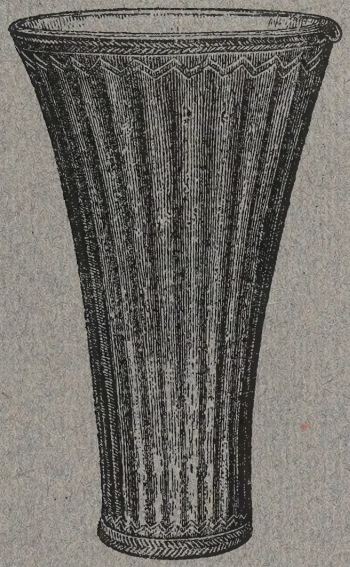

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1928

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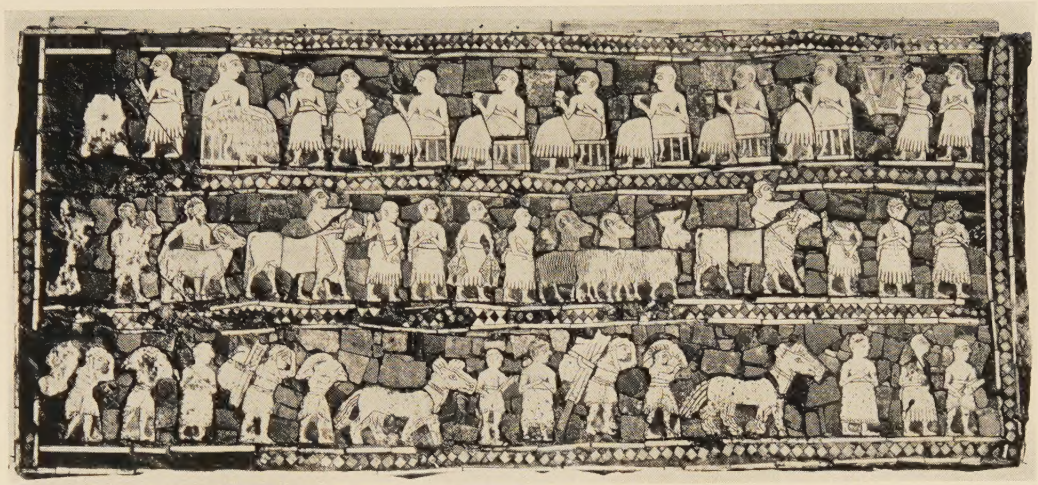

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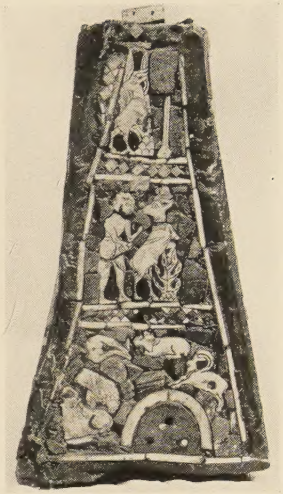

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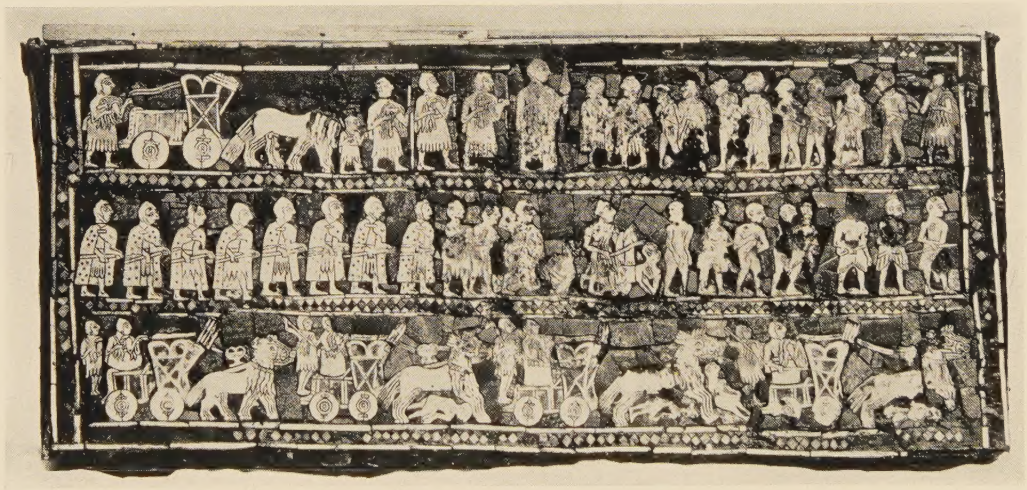

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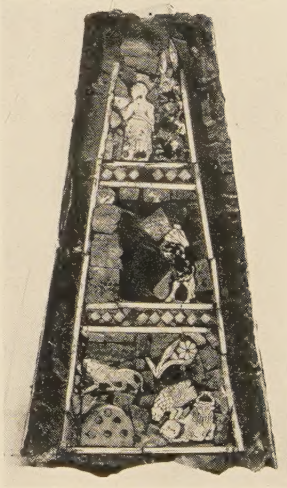

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XXXIII. INLAY 'STANDARD' FROM UR

THE BRITISH MUSEUM QUARTERLY — VOL. III. NO. 3

LONDON

PUBLISHED BY THE TRUSTEES

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CONTENTS

50. THE EXCAVATIONS AT UR *page* 65
51. EARLY PERSIAN ANTIQUITIES „ 69
52. EGYPTIAN AND BABYLONIAN ACQUISITIONS „ 70
53. A ROMAN SARCOPHAGUS „ 70
54. A NEWLY ACQUIRED ARABIC MANUSCRIPT „ 71
55. A RAKKA VASE „ 72
56. AN ENAMELLED BÖTTGER WARE TEAPOT „ 73
57. OTHER ACQUISITIONS IN THE DEPARTMENT OF CERAMICS AND ETHNOGRAPHY „ 74
58. A UNIQUE MEDICAL INCUNABULUM: BEQUEST BY SIR W. OSLER „ 75
59. CARLYLE'S *PAST AND PRESENT* „ 75
60. THE AUTOGRAPH MS. OF MILL'S *LOGIC* „ 76
61. THE AUTOGRAPH MS. OF STANFORD'S *REVENGE* 77
62. DÜRER'S PORTRAIT OF MAXIMILIAN I „ 77
63. RODIN'S PORTRAIT OF A. PROUST „ 79
64. MONOTYPES BY J. NASMYTH „ 79
65. ORIENTAL PRINTS AND DRAWINGS „ 80
66. OTHER GIFTS „ 81

LABORATORY NOTES „ 83

EXHIBITIONS:

I. BEWICK CENTENARY EXHIBITION „ 86

II. THE BRITISH MUSEUM EXPEDITION TO BRITISH HONDURAS IN 1928 „ 87

NOTES: THE INTERIM REPORT OF THE ROYAL COMMISSION „ 89

A NEW ELGIN ROOM: SIR J. DUVEEN'S OFFER „ 90

RECENT PUBLICATIONS „ 91

PLATES

XXXIII.	INLAY 'STANDARD' FROM UR	*Frontispiece*
XXXIV *a–d.*	HARP AND HARP-FRONTAL FROM UR	*To face page* 66
XXXV *a–d.*	OBJECTS FROM UR	„ 67
XXXVI *a, b.*	GOLD OBJECTS FROM UR	*between pages* 68 *and* 69
XXXVII *a, b.*	QUEEN SHUBAD'S HEAD-DRESS AND COMB	
XXXVIII *a.*	AXE WITH GOLD AND SILVER BANDS	
XXXVIII *b.*	SPEAR WITH ELECTRUM HEAD	
XXXVIII *c.*	COPPER ARMOUR	
XXXIX *a.*	PERSIAN POTTERY	
XXXIX *b.*	ELAMITE SEAL	
XXXIX *c–e.*	CUNEIFORM TABLETS	
XL *a–c.*	EGYPTIAN ACCESSIONS	*To face page* 70
XLI.	ROMAN SARCOPHAGUS, THIRD CENT.	„ 71
XLII.	VASE FROM RAKKA	„ 72
XLIII.	BÖTTGER WARE TEAPOT	„ 73
XLIV.	A UNIQUE VOLUME OF RHAZES 1476	„ 74
XLV.	CARLYLE'S 'PAST AND PRESENT'	„ 75
XLVI.	PORTRAIT OF MAXIMILIAN I, BY DÜRER	„ 78
XLVII *a, b.*	LABORATORY RESTORATIONS	„ 84
XLVIII *a, b.*	LABORATORY RESTORATIONS	„ 85

50. THE EXCAVATIONS AT UR.

THE exhibition of antiquities excavated at Ur during the season 1927–8 by the Joint Expedition of the British Museum and the University of Pennsylvania Museum was opened in June and continued open till the end of October, in the Assyrian Basement. This was by far the finest exhibition from the remarkably successful excavations at Ur that has hitherto been shown. Mr. Woolley's discoveries during the past season have been even more sensational than those of 1926–7, and the comparison made last year with the finds in the Tutankhamen tomb and the shaft-graves at Mycenae is even more apposite this year. In 1926–7 Mr. Woolley found the outskirts or first traces of the 'royal' tombs, which he has completely excavated this year, with astonishing results. By favour of the 'Iraq Government, several of the objects assigned to Baghdad at the division at Ur were allowed to come to this country for exhibition and where possible reproduction. So that the gold head-dress or wighelm of the king, illustrated in Vol. II, Plate LXV, the inscribed gold bowls of which an example was illustrated on Plate LXVI *a*, and the daggers of gold and copper on Plate LXVII, have been on show in the Museum, together with the wonderful little gold monkey on a copper pin, less than an inch high, which is illustrated here (Plate XXXV *a*). These, and some other objects, must go back to Baghdad, but the rest of the finds are divided between London and Philadelphia, as are those of 1926–7, of which the splendid gold dagger found last year and the *étui* or 'vanity-case' (Vol. II, Plates XIX, XX *a*) have already returned to Baghdad, to which the shell plaques (Plate XXI *a*) also belong.

Several of the objects now assigned to London and Philadelphia have already been illustrated in the *Quarterly*. Thus the gold adze-axe and the stela showing a chariot (Vol. II, Plates XIX, XXI *b*) are both assigned to Philadelphia, while the inlaid gaming-board (Plate XX *b*) comes to the British Museum, with the shell plaque of a priest pouring out a libation, 3 in. (7·7 cm. high), electrum spear-head and the axe with haft bound with gold, 16 in. (40·5 cm.) long illustrated here (Plate XXXVIII *a*, *b*). Of the objects from this year's work illustrated in the *Quarterly*, 1928, Plate LXVI, the electrum

donkey-reinring (*d*), the gold cup or (more probably) lamp of elliptical form (*e*), and the gold lion's head from the chariot (*c*) go with the chariot itself to the British Museum, while the other two objects there shown, the gold bowl with the name of Meskalamdug (*a*) and the silver *bellam* with rowers (*b*, not exhibited in London), belong to Baghdad with the silver bull-reinring and the daggers, &c., already mentioned.

Besides the objects above stated, the complete harp with its gold and lapis heifer-head and its mythological shell inlays (Plate XXXIV *a*) has been assigned to London, while the gold and lapis bull's head with shell inlays of animals performing human functions (belonging to a larger harp) goes to America (XXXIV *b*, *c*), as do also the two separate silver animals' heads of a bull (XXXIV *d*) and a lion and the elaborate gold head-dress, gold and bead *bandeaux* (XXXV *d*), and bead-cloak of Shubad. London receives what from all considerations except that of mere intrinsic value is by far the most important object discovered, the lapis and shell inlaid 'standard' with its scenes of the court of the king or chief with his retainers in peace and war, the 'Bayeux Tapestry' of Sumer, as it has been called.

This remarkable trophy of excavation is illustrated on Plate XXXIII. On one side (*a*) in peace we see the chief, denoted by his greater size, dining in the company of his courtiers, while a musician plays the harp and a woman singer or dancer stands by. Below we see the bringing of oxen, sheep, and asses to the court, with men carrying sacks or with heavy loads on their backs: the last are very medieval in appearance and might have come out of the Luttrell Psalter. On the other side (*b*) in war we see the king or chief, again taller than the rest (a convention abandoned in later Mesopotamian art), inspecting prisoners who are brought before him. Behind is his own special four-wheeled chariot, drawn by asses, with the charioteer holding the reins. Below are a squad of soldiers, each wearing a metal helmet, with a long cloak fastened by a morse over the dagged kilt or *kaunakes*, and carrying an axe or broad-bladed spear. Prisoners are led forward, and below are four four-wheeled chariots, drawn by asses (the horse was as yet unknown, not having been introduced from the Central Asian steppes). Each chariot has besides

a. HARP (RESTORED)

b. BULL'S HEAD FROM FRONT OF HARP

c. INLAY FROM FRONT OF HARP

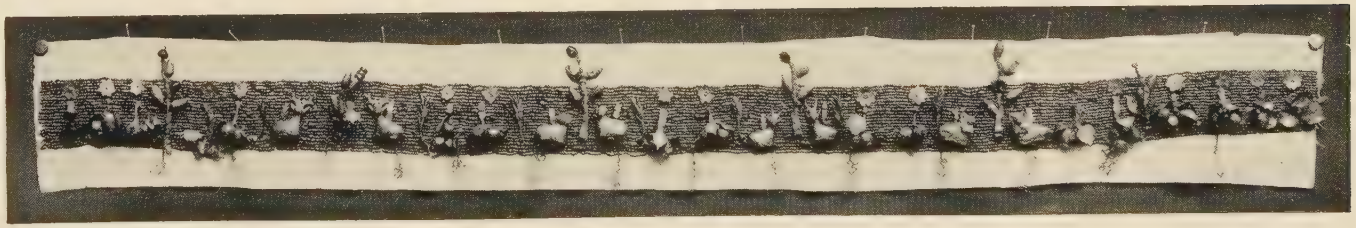
d. SILVER BULL'S HEAD

XXXIV. OBJECTS FROM UR

a. GOLD MONKEY

b. SHELL PLAQUE

c. FLUTED GOLD CUP



d. BEAD BANDEAU FROM QUEEN'S TOMB

XXXV. OBJECTS FROM UR

its charioteer a spearman standing on the fly-board behind. At the side of each is a quiver full of arrows or throw-javelins we do not see any bow). Reinrings are shown of precisely the type known in actuality from the donkey and bull reinrings shown. The first chariot to the left advances at a walk, the second quickens up and has overthrown an enemy, while the spearman brings his weapon into play. The third and fourth are galloping over the dead, and both charioteer and spearman are shown in lively action. On the ends are fragmentary scenes of the chase amid rocks and trees. The object measures 1 ft. 8 in. (50.6 cm.) by 8½ in. (21.7 cm.). It is called a 'standard' because apparently something of the kind was mounted on a staff and borne before great personages. Plainly it is an outstanding object of Sumerian art, and from the culture-historical point of view one of inestimable value.

Of almost equal value from another aspect are the wonderful inlays on the front of the great harp, of which only these and the bull's head on the front of the sounding-board remain (Plate XXXIV *b*, *c*). They are described as caricature-inlays because the first comparison called to mind by them is with the well-known caricature papyrus No. 10016 of the British Museum, in which animals are shown performing human functions. In the case of the Egyptian analogy there is no doubt that mere facetiousness is intended, but this is not so certain in the Sumerian case. A man (Gishdubar) is shown struggling above with two bulls: that is a semi-religious scene, in the first place. Then below we see a dog or wolf wearing a girdle in which is stuck a dagger, bearing a stand on which are the heads and limbs of animals for food, while a lion attends him with jug and bowl for drink. Below them is a deer (?) playing a great harp with bull-head at the end of the sounding-board, while a bear dances by with a pole, and a small animal of the coney kind strums on a horizontal instrument like a zither. Below, again, is a scorpion-man (semi-religious) with an antelope holding two cups of the type shown in Plate XXXV *c*; behind it is a tall vase out of the mouth of which projects a syphon (?). It has been supposed that these are all apotropaic representations: the actual performers of these acts being dressed as animals for superstitious reasons, as Assyrian priests were later. The

lion certainly looks like a man in a lion's skin: his human hand can be seen, perhaps, beneath his lion's fell. But the possibility that the whole thing is a joke should not be left out of account: such hilarious representations would at any rate be appropriate to a great harp, used, as we see from the scene on the 'standard', as much at royal feasts as at religious ceremonies. And Gishdubar would simply typify force and energy, in this galley.

This fine and most interesting though fragmentary object is assigned, as has been seen, to Philadelphia; the smaller harp, already mentioned, which is more complete, and goes to the British Museum, has inlay representations, purely semi-religious in nature, of a more ordinary and known kind, such as the winged lion-headed eagle, Im-dugud, seizing two deer, &c. It is of course largely restored, with the help of the representations of harps already mentioned. So is the sledge-chariot.

A very important and interesting relic assigned to Philadelphia is the fragment of copper (?) armour (?) (Plate XXXVIII *c*) with two figures of lions pacing antithetically to left and right over the bodies of slain men; below in the middle is a great rosette boss. The figures of the men are more or less of Sumerian type, though not normally so; but those of the lions are most astonishing, since they have all the solemn dignity and poise of the later Assyrian or Persian style. That this object should date so early as before 3000 B.C. is indeed remarkable. It is perhaps part of a shield with boss.

Each museum has an example of the gruesome remains of the soldiers who were slain in the dromos of Shubad's tomb with the rest of her retainers; their skulls with their crushed copper helmets above them. Evidently they wore the same uniform as that shown on the 'standard' (Plate XXXIII *b*). The remains of the animals that drew the sledge-chariot, with their yoke, are assigned with it to London.

Besides the royal daggers, spears with gold and silver blades were found, and interesting javelins, with copper fishtails at the butt end for discharge from a throwing-instrument or bow. These have been divided equally between the two museums.

The appurtenances of Shubad's ladies-in-waiting are also divided between the two museums equally. They contain their personal

a. FLUTED BOWLS

b. COCKLE-SHELL, VASE, AND LAMP

XXXVI. GOLD OBJECTS FROM UR

a

b

XXXVII. QUEEN SHUBAD'S HEAD-DRESS AND COMB

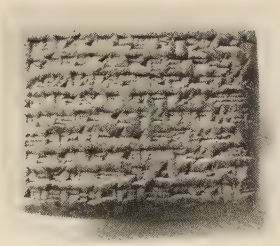
a. AXE WITH HAFT BOUND WITH GOLD AND SILVER

b. SPEAR WITH ELECTRUM HEAD

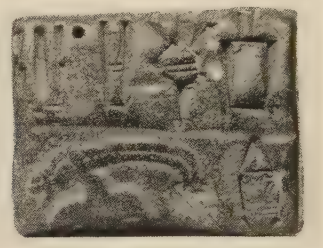
c. COPPER ARMOUR

XXXVIII. OBJECTS FROM UR

a



c



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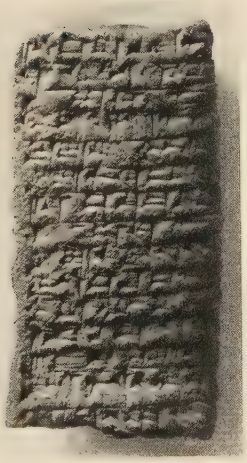

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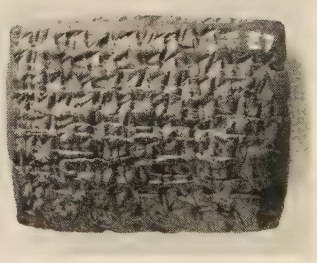

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XXXIX. *a*. PERSIAN POTTERY
b. ELAMITE SEAL
c, *d*, *e*. CUNEIFORM TABLETS

jewellery, gold head-dresses, gold chains with great beads of gold and lapis, smaller bead necklaces, gold pins with big lapis ball-heads, lapis cylinder-seals of the first style, gold cockle-shells (Plate XXXVI *b*) as well as real ones, to hold face-paint, and so forth. The style of the head-dresses is the same as that of Shubad herself, with a mass of gold flowers, leaves, rings, and ribbands, crowned with a peculiar top-heavy ornament of flowers stuck into the back hair by means of a spike: the device of the comb, which keeps in position, had evidently not occurred. Plate XXXVII *a* shows the royal head-dress as found, Plate XXXVII *b* the spike 'comb'. Great demilunar 'earrings' of gold were hung from the hair above the ears, apparently. There is no example yet of a mirror.

An important later antiquity that has been assigned to the British Museum is a Phoenician inscription on an ivory box-lid (1926–7). Philadelphia, on the other hand, obtains a unique seal of 'Indus' or Indo-Sumerian type, of the kind found at Harappa, but with a cuneiform inscription. The Phoenician inscription (published by the Rev. E. Burrows in the *Journal of the Royal Asiatic Society*, 1927, pl. viii, p. 791 ff.) is a dedication of the box by Amat-Ba'al, daughter of Pat-Esi (Petisis), to 'Ashtarot. It dates from the eighth or seventh century B.C., and is an important example of an earlier Phoenico-Aramaic inscription. It was inscribed in Phoenicia, as the eclectic use of the Egyptian name Petisis ('He whom Isis gives') shows.

H. R. H.

51. EARLY PERSIAN ANTIQUITIES.

SOME interesting examples of early Persian pottery from Nihavand have been acquired, including one vase 6⅝ in. (16 cm.) high, that clearly shows the influence of metal technique in the survival of nails on the neck (Plate XXXIX *a*, 3). Another is spouted; another in the form of a pendant bull's head (*a*, 5) 2¾ in. (7 cm.) high. A jug of different type, 7 in. (16·5 cm.) high, from Northern Persia, of a grey finely levigated ware, and made on the wheel, but clearly belonging to the Early Bronze Age (Plate XXXIX *a*, 1), is of the same style as a set of pots and bowls (one a handled jug much resembling this) that were found in 1901 near Tihrān and are now in the Museum. The ware much resembles the Minyan of early Greece, but is darker and

less soapy in feel. Another early Persian object is a clay tablet (Plate XXXIX *b*) with the impress of an early Elamite seal showing a proto-Elamite inscription and fantastic ibex-headed men. The resemblance to the figures on the Minoan sealings found at Zakro in Crete by Hogarth is remarkable; but this is over a thousand years older than they. It came from Susa, and measures 2¼ in. (5·7 cm.) long. H. R. H.

52. EGYPTIAN AND BABYLONIAN ACQUISITIONS.

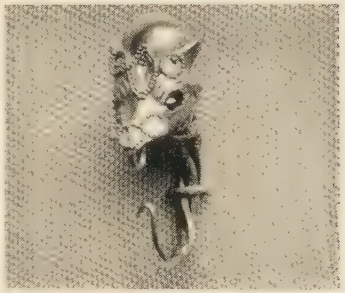
AN interesting object has been presented in what is apparently the base of a funerary cone stamped with the names of King Rameses III (B.C. 1204–1172). This, the only cone with a royal name known (Plate XL), is 3⅝ in. (9·4 cm.) in diameter. A bronze cat, 6½ in. (16·4 cm.) high, with original gold earrings and a filigree gold earring 15/16 in. (3·3 cm.) across, of Ptolemaic date in the shape of the head of the Apis or Mnevis bull, with solar disk, have been acquired (Plate XL). Three cuneiform tablets have been given, that are of some interest (Plate XXXIX *c-e*): (1) an old Babylonian deed of sale of a house belonging to a certain Nur-Shamash, dated, before witnesses, in the reign of Zabium, King of Babylon, about B.C. 2050; (2) Record of the loan of 2 minas 3½ shekels of silver from the treasury of the god Shamash to two contractors who had bound themselves to make and furnish bricks for the king's public works, dated in the sixteenth year of Nabonidus, B.C. 540; (3) Contract for the sale of the right to one day's office as a priest at the evening service before the sun-god in Sippar, and the perquisites appertaining to the office. Dated at Sippar, in the second year of Darius, King of Persia and Babylon, B.C. 500. H. R. H.
C. J. G.

53. A ROMAN SARCOPHAGUS.

THE Department of Greek and Roman Antiquities has recently acquired a marble sarcophagus of the third century after Christ, with a representation of Cupids racing in chariots in the Circus (Plate XLI). Nothing is known of its previous history, but it has apparently been used at one time as a tank in a garden, and a hole for a plug has been bored in the centre of its base. The sarcophagus, which measures 4 ft. 8 in. by 18 in. by 12 in., is sculptured on three

a. BRONZE CAT

b. FUNERARY CONE OF RAMESES III



c. PTOLEMAIC GOLD EARRING

XL. EGYPTIAN ACCESSIONS

XLI. ROMAN SARCOPHAGUS, THIRD CENT.

sides, but in the middle of the front a large piece has been broken away, so that the central part of the design is now lost. Four Cupids are represented, each driving a chariot with a pair of horses, and in the background is seen the *spina* or central barrier of the Circus, on which stand four structures with pilasters, two supporting rows of eggs, the third a dolphin, while the fourth has a plain pediment. The eggs and dolphins, which were first set up by M. Agrippa in the reign of Augustus, served in some way to mark the progress of the race. The driver of the foremost chariot forges ahead, but the second has been checked in its career, and the horses lie prone on the ground. The chariot itself is wanting, but, as we may gather from other more complete representations, has been tilted up in the air. The other two Cupids pursue their career, apparently regardless of the accident, to which the front one seems to be calling their attention. The whole design is executed with considerable spirit, and in a style above the level of most works of the period, which is probably towards the end of the third century after Christ. At either end of the sarcophagus is a galloping horse. Similar representations of chariot-races in the Circus are not uncommon; the Museum possesses one of inferior style from the Townley Collection (No. 2318), and there are three in the Museo Pio-Clementino of the Vatican closely resembling the present example. H. B. W.

54. A NEWLY ACQUIRED ARABIC MANUSCRIPT.

THE figure of 'Avicenna'—Ibn Sīnā, to give him his correct name—is one that dominates the realms of Muslim philosophy and science, and formerly wielded no slight power in Europe likewise. Born near Bokhara in A.D. 980, he died in 1037, after a life of rare fullness: in medicine, natural sciences, and philosophy he had won unsurpassed and perhaps unequalled mastery, as a statesman he had played a considerable part in the contemporary history of Persia, and as a voluptuary he had drained the cup of life to the dregs.

One of his most important works is the *Kitāb al-Ishārāt wa 'l-Tanbīhāt*, an exposition of the principles of logic, which soon became a standard text-book in the universities and other seats of higher studies. Upon this was written a commentary, *Ḥall Mushkilāt il-*

Ishārāt, by another illustrious scholar, likewise of Persian origin, Naṣīr ul-Dīn Muḥammad ibn Muḥammad al-Ṭūsī, whose life extended from A. D. 1210 to 1273, and who, like Ibn Sīnā, was eminent for the width of his philosophic and scientific studies. A singularly fine and interesting manuscript of this commentary has been recently acquired by the Trustees of the British Museum. It was copied in 1270, during the lifetime of its author, and collated with a copy which had been read over to him. The folios are 10 inches in height and 7 inches in width, with 21 lines to the page, and the writing is a remarkably clear and beautiful *naskhī*. The title-page is adorned with finely executed designs in gold and colours, and the initial *Bismillāh* with which the text begins on the next page, written in a Persian variety of angular Kufic script, bears coloured decorations of a somewhat unusual kind. The severity of the contents of the manuscript is relieved by its appendix, for at the end of the book is added the graceful allegorical romance of Salāmān and Absāl, which was originally translated from the Greek by Ḥunain ibn Isḥāḳ, and has been introduced to English readers by Falconer's and Fitz-Gerald's versions of Jāmī's Persian adaptation. L. D. B.

55. A RAKKA VASE.

THE Museum is indebted to the National Art-Collections Fund for the fine specimen of Rakka pottery illustrated on Plate XLII.

Rakka on the Euphrates about 100 miles east of Aleppo is a city built near the ruins of the ancient Nicephorium. Fortified by the Caliph Mansur in 772 and at one time a residence of the famous Caliph Harûn er Rashîd, it was of much importance in early Mohammedan times, but like so many flourishing cities of Persia and Mesopotamia it was laid waste by the Mongols in the thirteenth century. The extensive ruins at Rakka are honeycombed with diggings made by the present inhabitants, who have collected quantities of potsherds and other relics of the past for sale to the dealers in Aleppo. Unfortunately these excavations have been utterly haphazard and have had no archaeological value; and when Drs. Sarre and Herzfeld (1907–8) proposed to make systematic excavations local opposition prevented them. They did, however, examine the

XLII. VASE FROM RAKKA

XLIII. BÖTTGER WARE TEAPOT

sites and not only found a considerable amount of pottery fragments but reported the presence of kiln remains showing that the pottery was of local make. Among those fragments was a piece of a vase[1] of the same type as our new acquisition, which leaves no doubt that the latter is of Rakka make. The body of our vase is a buff white pottery of loose sandy texture. Its main ornament consists of formal Naskhi characters modelled in strong relief, and its surface is covered with a transparent silicious glaze of slightly greenish tone which ends short of the base in a ragged line of drops. Over this have been painted, in the brownish lustre which is characteristic of Rakka, broad washes on the reliefs and a *semée* of dots in the spaces. A cable band on the neck is reserved in the same lustre. Height 13·5 in.

R. L. H.

56. AN ENAMELLED BÖTTGER WARE TEAPOT.

THE Museum Collection contains numerous specimens of the fine red stoneware made at Dresden and Meissen between the years 1707 and 1719 by J. F. Böttger, the inventor of the famous Meissen porcelain; but Plate XLIII represents the first specimen acquired of Böttger ware with enamelled decoration. It is an octagonal teapot of hard, close-grained, red stoneware with ornament moulded in low relief. There is no doubt whence Böttger's inspiration came in this case. When the Chinese first sent over tea to Europe in the middle of the seventeenth century, they sent with it teapots made of the red stoneware of Ihing, by the Great Lake, in Kiangsu. The central panels of this pot are taken direct from the side of an Ihing teapot, ornamented with the well-known design of boys among flowering peonies. The West asserts itself on the side panels in European classical figures and anthemion borders. Again the handle is a Chinese fish dragon, while the spout is moulded with vine leaves. But the most interesting feature of the piece is its decoration in enamels—opaque greyish white, blue, and pale green. The enamelling is mainly in jewel-like dots, but there are painted leaves on the ends beside the spout and handle.

Length (with handle and spout) 5·95 in. R. L. H.

[1] F. Sarre, *Die Keramik im Euphrat- und Tigris-Gebiet*, Plate XII, fig. 5.

57. OTHER ACQUISITIONS IN THE DEPARTMENT OF CERAMICS AND ETHNOGRAPHY.

THE important collections made by Sir Aurel Stein on his third Central Asian Expedition (1913–15) will be published in detail in his forthcoming work *Innermost Asia*. The principal collections have been sent to Delhi, but the Government of India has presented a small but useful series to the British Museum. It comprises a few fragments of pottery from the prehistoric sites examined in Seistan, of Chinese pottery ranging from the Han to the Ming dynasty from Chinese Turkestan and its borders, and some shreds of painted Han lacquer. The most interesting group of objects comes from an early seventh-century cemetery at Astana. This includes painted wooden and clay images which are related to the pottery figures found in Chinese tombs, a painted wooden box, a comb, spectacles, and food in the form of fancifully shaped pastries. A large painted clay figure of a horse from this site is of outstanding interest.

Among the other additions by gift to the Chinese Collections may be noticed a lacquered papier-mâché Buddhist figure, probably of fifteenth-century date, the gift of Mr. John Sparks: a set of thirty-two pieces for the game of *gô* or checkers, the gift of Mr. J. H. Jones: and two exquisite 'egg-shell' porcelain wine cups, the gift of Mr. H. J. Oppenheim.

The *gô* pieces are squat, barrel-shaped objects made of porcelain with incised titles on top and bottom and floral decoration on the sides, painted in enamels and a little under-glaze blue. The style of decoration suggests the end of the Ming period, the early part of the seventeenth century. The wine cups are small, dainty objects with dragon designs on the sides traced in white slip under the glaze, and the mark of the Yung Lo period (1403–24) in blue on the base.

Among the purchases are a curious flat plaster figure of a woman with red and white pigmentation on the robes, excavated in a tomb of uncertain date at Bahrain but believed to be of the Sassanian period; and a small series of Chinese cricket cages. These latter are made of small gourds fitted with openwork tops artistically carved in ivory or jade; the sides of the gourds are in some cases decorated

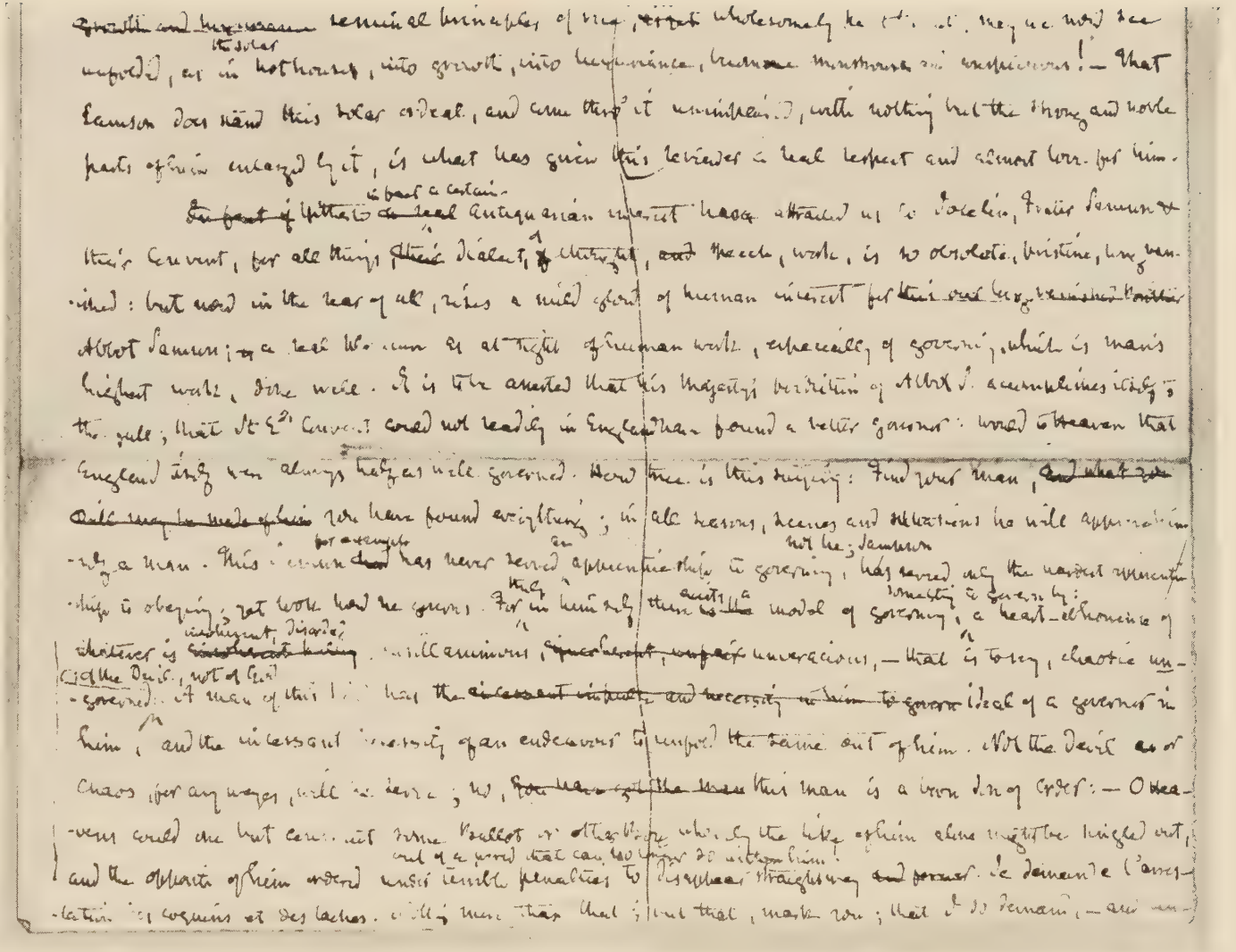
ſyrupo de ſticados fiāt pil'e dent' ī in troitu lcī. Ad idē ſub forma decocti ōis liq de ℞ flo᷒ ſticados arabici flo᷒ boraginis bugloſſe añ.℥.ʒ.uuarū paſ ſarū mundata᷒ ab aril'.℥.i.zinzibe. al.ſeminis baſaliconis.añ.ʒ.i.turbith mūdi bñ gūmoſi īterius agarici añ.ʒ. .ʒ.corticū mirabolāo᷒ kebulo᷒ īfuſo rū p noctē ī decoctione predictorum .℥.i.ʒ.fricent' d' mane fortiter & colē tur & dulcorent' cum.℥.i.ʒ.zucari ad miniſtretur colatura in aurora. Ad idem ī forma cōfectiōis ℞ zinzib.ʒ. .i.ʒ.pipis lōgi galāge añ.ʒ.ʒ.croci ma ciſ añ.ʒ̄.vii.turbith.ʒ̄.vi.diagridii.ʒ̄. .ii. polipodii.ʒ.i.cubeba᷒ peonie nu ciſmuſcate añ.ʒ.ʒ.ſticados .ʒ.i.cū.℥. vi.zucari fiat cōfectio cum uino cito nio᷒ & do᷒ eſt.ʒ.i.ul'.ʒ.ii. Sed ī mā fl'atica reūtica digtm̄ debet eſſe tale ℞ ſaluie folio᷒ cypreſſi añ.M.iii.ma ſticis olibani añ.℥.ʒ.ligni aloes.ʒ.ii. mellis zucari albi añ.℔.ʒ. fiat ſyru pus clarificatus uſq ad ptes.v.quia in materia reūtica frigida fl'atica cōpe tunt calida ſtiptica q̄lia ſunt predicta & pro iſta inuenta eſt dyaolibanu᷒.

Quarto notādū q᷒ Raſ nō pōit cu rā dolo᷒ capitis a mā m'ica:q̄a dige ſtiuum debet eſſe tale ℞ boragīs bu gloſſe radicū accori radicū cypi corti cu feniculi petroſilini añ.ʒ.i.īteriorū ſquille q̄rt.ʒ.utriuſq ſaluie maiorane folio᷒ lauri bethonice melliſſe fumi terre añ.M.i.utriuſq ſticados floru᷒ anthos añ.℥.ʒ.flo᷒ boraginis bugloſ ſe añ.℥.i.aceti al.℥.i.mellis electī zuc ari albi añ.℔.ʒ.fiat ſyrupus uſq ad .v. Ad idē ℞ pil'a᷒ de lapide lazu li uel de lapide armēo uel pil'a᷒ inda rū.ʒ.i.peonie.ʒ.ʒ.cōficiant' cuꝫ ſyru po de ſticados. Ad idē aliud in for ma cōfectōis ℞ yera ruſ'im uel yera logody᷒on lapidis lazuli abluti añ.ʒ. .ii.ſeīs baſalicōis.ʒ.ʒ.puluerzent' pul uerizāda malaxent' cū ſyrupo d' ſtica dos & miniſtret' in ītroitu lcī. Aliud ad idē in forma cōfectionis ℞ dyaſe ne.℥.ʒ.cōfectiōis hamech.ʒ.ii.Aliud ad idē in forma liq̄da ℞ flo᷒ boragi nis bugloſſe ſticados arabici añ.℥.i.li quiricie raſe uua᷒ paſſa᷒ añ.℥.i. thy mi epithī follicl'o᷒ ſene polipodii mō tāi añ.ʒ.ʒ.ſeminis baſilicōis.ʒ.ii. fiat decoctio in ſero caprīo & in decoctio ne tēperent' cortices mirabolano᷒ in do᷒ bñ gumoſorū p noctē.℥.i.fricen tur de mane fortiter dulcoret' cū.℥.ʒ. zucari & miniſtretur ī aurora. Ad idē ℞ pulueris ſene.℥.ʒ.cum brodio pulli det'. Quīto notādū q᷒ ubi non poſſet patiēs ſumere medicinā laxati uam p os cōuēit ap᷒ximatio cliſteris uel ſuppoſitorii & in mā fl'atica ℞ d' coctiōis malue mercurial' aneti rute furfuris ℔.i. yere pigre pulueris zu cari añ.℥.ʒ.ſalis.ʒ.ii.olei aneti uel ru te.℥.iii. Suppoſitoriū ad idē ℞ colo quintide.ʒ.i.fell' thauri.ʒ.ii.ſalis bau rach añ.ʒ.i. cōficiātur cum melle.

Cliſtē in mā m'ica ℞ decoctionis malue uiola᷒ bugloſſe fūiterre furfu ris ℔.ʒ.caſſie.℥.i.ſene polipodii epi thī añ .ʒ.ʒ.olei oliuarū .℥.iii.ſalis co munis.ʒ.i.

ALMANSOR

Poſtq̄ vero uenter ſolutus fuereit ī fundat' caput ex oleo ſanbacīo & o'o de ben & mittat' in nares. Eger quoq̄ odorē algaliā & inſufflet' muſcus na ribus. Q̄ſi egritudo multū infeſtaue rit ſumat' euforbiū & caſtoreū ambo rum añ.ſexta pars.ʒ.unius & diſſolu ta in pauco oleo ſanbatino mittatur ī narē & aurē. In cephalea uero caſa



XLV. CARLYLE'S 'PAST AND PRESENT'

with incised or relief designs. The cages were lined with clay which was kept moist. R. L. H.

58. A UNIQUE MEDICAL INCUNABULUM: BEQUEST BY SIR W. OSLER.

AN apparently unique copy of Rhazes, Liber nonus ad Almansorem, completed (at Padua) on 8 June 1476, which formed part of the collection of the late Sir William Osler, Regius Professor of Medicine at Oxford, and was bequeathed by him to the British Museum, has lately been deposited in the Department of Printed Books (Plate XLIV).

It comes first in a list of special book-bequests drawn up by Sir William Osler during his last illness, and is noted in the following terms: 'To British Museum, in appreciation of much valuable help and of my friendship with many members of the staff . . . the 1476 unique copy of Rhazes.'

The book, a medium-sized folio of 168 leaves, is probably the only surviving copy of the first edition of the best known work of Rhazes (Mohammed al-Razi), who was, according to Sir William Osler, 'next to Avicenna the greatest name in Arabian medicine'. Combined with it is the commentary of Syllanus de Nigris, a physician of Pavia. In place of the imprint and the printer's name the colophon has only the letters B.V.C.P.F.F., which other evidence suggests as signifying 'Bartholomaeus Valdezochus Civis Patavinus Fieri Fecit'. Valdezocco is recorded as having worked at Padua from 1472 to 1476. V. S.

59. CARLYLE'S *PAST AND PRESENT.*

AMONG the chronicles of England exhibited in the saloon of the Manuscript Department is the work of Jocelin of Brakelond contained in Harley MS. 1005. The exhibition-label notes not merely that it gives a graphic picture of life in and around a monastery in the years 1182–1202, when Abbot Samson ruled in the Abbey of Bury St. Edmunds, but that it has a special interest as having been taken by Carlyle as the basis for his *Past and Present.* So when Mr. Gabriel Wells of New York last July gave a large sum

at auction for two autograph manuscripts of Carlyle's work, there was a special appropriateness in the generosity with which he decided to present one of the two to the British Museum. As he left the choice open, the earlier of the two drafts was selected, as likely to throw more light on Carlyle's methods of composition. These seventy-two pages of small writing (see Plate XLV), with many deletions, do in fact contain the nucleus of almost every chapter in the finished work, though it grew to twice the size; and the numerous transpositions give abundant evidence of the difficulty which Carlyle found in arriving at the arrangement which he at last adopted—itself perhaps not in all respects satisfactory. Many parts of Book III were evidently being written at the same time that he was writing Book I, and the opening pages of the latter were not composed till the first chapter was nearly complete. Characteristic too are the groans of authorship with which so many paragraphs close: 'Ay de mi', 'Alas, what tongue-tied work', 'Never do', 'Out altogether', 'Oh dear me', 'Oimé—cease to-day'. For one leaf he used a note of invitation to dinner received from Charles Darwin's brother Erasmus. As it is undated, we cannot safely identify it as referring to the particular dinner, given by Erasmus and recorded by Charles, at which Lyall and Babbage, bursting with matter for scientific conversation, failed to get a word in, because Carlyle discoursed all the time on the virtues of silence. J. P. G.

60. THE AUTOGRAPH MANUSCRIPT OF MILL'S *LOGIC*

JOHN STUART MILL'S System of Logic had its origin in discussions with Grote and others in a little informal club which held meetings two mornings a week from half-past eight to ten in a room in Threadneedle Street in the year 1825. The ideas suggested at this time Mill began to put on paper early in 1830, but soon suspended the work, which was not resumed until 1837, when two-thirds of the book was composed. The rest was completed between 1838 and 1840. Then, in the course of 1841, Mill, as was his regular practice, rewrote the whole book from the commencement. It was offered to Murray at the end of 1841, and, after some delay, refused, to be finally published by Parker in two volumes in 1843.

The original autograph manuscript, as it went to the printer, has now been acquired by the Museum. The anxious care which Mill spent upon the perfecting of the work is evident from the many corrections and rewritings which still, after so long a preparation, appear in this last recension of the book.

The manuscript was bequeathed by Mill to a friend, Mr. William Fidler of the India Office, from whose daughters, the last of whom died in 1928, it came to Lady Magnay from whom the Museum acquired it. R. F.

61. THE AUTOGRAPH MANUSCRIPT OF STANFORD'S *REVENGE.*

BY the recent purchase of the autograph manuscript of Sir Charles Villiers Stanford's setting of Tennyson's poem 'The Revenge' the Museum acquires what is probably the most popular and widely known work of that distinguished composer, and one that bears marks of his friendship with the poet. This choral ballad, which is scored for orchestra and chorus, without solo voices, was completed in 1886. It was offered by a friend to the Committee for the Leeds Musical Festival of that year, and, on acceptance, received its first public performance, under the leadership of the composer. The manuscript consists of 96 pages, folio, bound in blue morocco leather, and is signed at the end 'C. V. Stanford, January 11th, 1886; Farrinford and London'. Both words and music are in the hand of Stanford, and autograph directions for the conductor occur throughout in blue pencil. The manuscript also bears, at the head of the first page, the autograph of Tennyson. It is related that the poet on hearing a setting of the music played through prior to public performance suggested alterations at the line 'Was he devil or man?', and that the suggestion was followed by the composer (C. V. Stanford, *Studies and Memories*, p. 93). B. S.

62. DÜRER'S PORTRAIT OF MAXIMILIAN I.

THROUGH the generosity of five members of the National Art-Collections Fund the Print Room has acquired an unrecorded specimen of the best, though not quite the rarest, of the various versions of Dürer's fine woodcut portrait of the Emperor Maximilian I.

It will be remembered that Dürer made a drawing of the Emperor from life (now in the Albertina) during the sitting of the Diet of Augsburg on 28 June 1518. From this he painted the picture now at Vienna, and four different woodcuts exist based upon the same drawing. The finest of these, undoubtedly, is the one now acquired (Bartsch, 154), which is most readily distinguished from others by the fact that in the word 'Caesar' of the inscription the letters 'ae', not combined as a diphthong, are placed within the curve of the capital 'C'. The modelling of the face and details of the brocade pattern of the costume differ from the other versions in particulars which cannot be briefly described.

Professor Geisberg, who published a minute account of the various versions of this woodcut in the Berlin *Jahrbuch* in 1911, gives reasons for thinking that this particular version is the only one produced at Nuremberg, the others being repetitions cut at Augsburg. He doubts whether even this was actually drawn by Dürer on the block, to which it may be replied that since that time it has been generally recognized that the absence of a signature on a Dürer woodcut means that the cut was not made and sold by the artist for his own benefit, as the signed cuts were, but carried out as a commission for a publisher. In this particular case this is confirmed by the preservation of the lower margin, on which is printed in large Gothic letters the name of 'Johann Kramer'. This publisher was entirely unknown till now in connexion with Dürer, and the only reference to a Nuremberg dealer named Hans Kramer, under the date 1551 (see T. Hampe's 'Nürnberger Ratsverlässe', I. 465.3339) is so late that it must refer to the same person at a much later period or, perhaps, to his son.

Geisberg mentions only three impressions of this woodcut, at Berlin, London, and Vienna; a fourth, formerly in the Northwick Collection, now belongs to Mr. T. D. Barlow, of Manchester. All of these are damaged; that at Berlin, which is the best, has many defects in the border-line. The one presented to the British Museum in 1895 by Mr. Mitchell is indistinctly printed, injured, and inaccurately restored. The new impression, being sharp and in perfect preservation, on thin white paper with the watermark of a starfish

XLVI. PORTRAIT OF MAXIMILIAN I, BY DÜRER

surmounted by a trefoil on a stalk, with the unrecorded publisher's address on the margin, may safely be described as the finest example existing. C. D.

63. RODIN'S PORTRAIT OF A. PROUST.

A VALUABLE gift, of much more recent origin, is a brilliant proof of Rodin's dry-point portrait of Antonin Proust, which dates from 1885, and was done from the sculptor's own bust of that art critic. It is perhaps the finest of the seven states which this plate passed through, the first and second being comparatively unfinished. This proof, the one reproduced in Loys Delteil's catalogue of Rodin's engraved work, was in the Delteil Collection and formed part of the remarkable group of Rodin prints which appeared in the sale-room at the dispersal of that collection in June, 1928. After the sale it was bought for presentation to the Museum by Mr. C. S. Gulbenkian, to whom the Print Room is already indebted for several benefactions. C. D.

64. MONOTYPES BY J. NASMYTH.

NOW and then, in the course of the centuries, some one discovers, quite independently of his predecessors, the process of engraving known as the monotype, in which the metal plate is covered with a sticky printing-ink on which a design is then scraped with the end of a skewer or some other pointed instrument, and the plate is passed through the press. It can yield, as a rule, only one good impression (hence the name), but sometimes a second can be pulled. The first originator of the monotype was the Genoese Castiglione, of whose magnificent prints produced by this process there are examples at Windsor and Chatsworth, but none in the British Museum. The monotype was also used, with fine results, by some of the French impressionists, of whom Degas, it is believed, was the first, his earliest monotypes dating from soon after the war of 1870–1. A recent purchase of the Print Room includes some monotypes of very different and unexpected origin. They are a group of seven prints, one representing Stonehenge, the others marine subjects, all bearing precise dates in the years 1876 and 1877, and the signature (in two cases also the thumb-mark) of the famous engineer James Nasmyth

(1808–90), inventor of the steel hammer. It is improbable that Nasmyth knew anything about Degas, whose monotypes were hardly known, even in Paris, till after his death, and it may be taken as almost certain that he discovered the process for himself. Some of these little prints have considerable delicacy and beauty; the title written on the back of one of them, 'an arrangement in grey and white', shows that he knew Whistler's work. James Nasmyth received some training as an artist from his father Alexander, the Scottish painter and etcher. The same purchase included, in addition to drawings, some early etchings by James which in unsigned states had hitherto been regarded as the work of Alexander Nasmyth.

C. D.

65. ORIENTAL PRINTS AND DRAWINGS.

THE Print Room has long possessed (since 1848) the rare series of sixteen engravings known as 'Les Conquètes de l'Empereur de la Chine' in proof state, before the addition of Cochin's name. The Emperor Ch'ien Lung, desiring to have a record of his victories over the Tartars, caused drawings to be made by four European priests who were also painters and who worked under his direction: these were Giuseppe Castiglione, Denis Attiret, Ignatius Sichelbart, and Giovanni Damasceno. The drawings were sent to Paris, and were there engraved, under the direction of C. N. Cochin the younger, by J. P. Le Bas, J. Aliamet, Augustin de St. Aubin, and other famous engravers of the day. The engravings and plates were sent back to China; but as they had no explanatory text, the Emperor caused compositions of his own, in his own handwriting, to be engraved on sheets of the same size as the prints.

Through the gift of Miss Edith Price, the Oriental Sub-Department, which already had a set of copies made from the French prints by Chinese engravers, has acquired impressions of four of the engravings, inscribed with explanations in the handwriting of Ch'ien Lung; also one of the sheets of engraved text mentioned above, and a blue cover stamped with the imperial seal. It seems therefore that we have here a fragment of the Emperor's own copy of the set of prints. They came in fact from the Summer Palace, when it was

destroyed in 1860. Each of the four sheets is numbered on the back in Chinese; the numeration confirming the order established by Professor Pelliot in his long and full article on the subject (*T'oung Pao*, Série II, Vol. 20, p. 183). The engravings now acquired are No. 7, designed by Castiglione and engraved by Le Bas; No. 8, designed by Damasceno and engraved by St. Aubin; No. 9, engraved by St. Aubin after an anonymous drawing; and No. 16, also anonymous, but engraved by Le Bas. With these prints Miss Price also gave a Persian miniature of a battle-scene (sixteenth century) and three Indian miniatures. The most remarkable of the Indian paintings is an adaptation by an artist of the Moghul School of a European print. Most of the paintings of this type are of religious subjects. This is quite unusual, and represents a group of European ladies and gentlemen taking refreshments on a terrace by a broad river on which are men in boats shooting at an alligator. From the fashion of costume the original print, probably English or Dutch, on which this is founded, must date from about the middle of the seventeenth century. It may have been one of a set of the Five Senses (Taste) which were so much in vogue then; but at present it has not been identified. In this attractive miniature there appear to be traces of a line-engraving showing underneath the paint. L. B.

66. OTHER GIFTS.

THE following are the more important gifts, in addition to those already described, received during the period July–October, 1928.

Cash book purporting to be that of the Reform Committee at Johannesburg, 31 December 1895–6 January 1896, the period of the Jameson Raid. Presented by James Hall, Esq., with whom it was left by a clerk who had acted as cashier for the Committee.

Letters, inventories, and estate papers from the Townshend sale in 1924, presented by F. Marcham, Esq.

MS. of Damiri's Hayat al-hayawan (an Arabic natural history), presented by Miss Jane D. Wood.

Catalogue of Engravings in the Bank of England, presented by the Governor.

Nine woodcuts in colour, by Y. Urushibara, Esq., presented by the artist.

Four etchings by Miss Rosa S. Hope, A.R.E., presented by the artist.

Pictures by George Chinnery, from the James Orange Collection, presented by L. Binyon, Esq.

Five engravings of 'Chinese Battles', with one Persian and four Indian paintings, presented by Miss Edith Price.

Tibetan painting, presented by Colonel J. J. Bourke.

Five etchings, presented by J. C. Goodhart, Esq.

Baked clay cone with name of Rameses III, presented by G. H. Gibbes, Esq.

Wooden mummy-label with demotic inscription and pictures of the mummy in its coffin (the only known example), presented by Dr. Alan Gardiner.

Blue faïence ushabti, XXVIth Dynasty, presented by J. A. Lloyd, Esq.

Three cuneiform tablets, presented by J. E. H. Baker, Esq.

Steatite gem of Minoan period, with design of butterfly, presented by Oliver Davies, Esq.

Two Roman clay lamps, two Etruscan bronze mirrors, and a late Geometric Greek bowl, presented by N. C. Beddington, Esq.

Flakes of Le Moustier date from the Devil's Tower Cave, Gibraltar, presented by Miss D. A. E. Garrod.

Small flint hand-axe, Le Moustier type, from Bembridge, presented by Capt. A. S. Mitchell.

Pigmy implement from Warcock Hill, and graver from Windy Hill, presented by F. Buckley, Esq., F.S.A.

Inscription on wall-plaster, with other objects, from a Roman building at Otford, presented by the Excavation Committee of the Sevenoaks Society.

Stone hammer from ancient copper-mine in Northern Transvaal, presented by N. Liepner, Esq.

Quartzite hand-axe from neighbourhood of the Victoria Falls, presented by Capt. H. Allport.

Late Roman mortarium from Pevensey, presented by E. P. Warren, Esq., F.S.A.

Two beggars' badges, one inscribed 'Forfar', presented by Mrs. Greg.

Roman vase in which coins and a spoon were found at Muswell Hill, presented by Colonel Carpenter.

Porcelain bottle with dark green glaze, Ch'ien Lung mark (1736–95), presented by John Home, Esq.

Pottery vessels and fragments from Siam, presented by Reginald le May, Esq.

Ethnographical and religious objects from Japan, presented by Dr. W. Hildburgh, F.S.A.

Iron kris with horn handle and wooden scabbard, from Java, presented by the Secretary of the Foundling Hospital.

Metal armlets, rings, &c., as sold in the Bauchi markets, Northern Nigeria, presented by Capt. H. Abraham.

Ceremonial armour worn at dances in the Hindu Dasahrā festival by the Rāwats caste of the Chhattisgarli Jungles, Central Provinces, India, presented by Sir B. P. Standen, K.C.I.E.

Japanese bronze water-bottle and lamp, and Tibetan brass bottle, presented by Colonel F. H. Ward.

Two rare Dutch gold coins, imitated from the English noble, presented by Miss Helen Farquhar.

Three bronze coins of Demetrius I of Syria, Attambelos III of Characene, and the successors of Kamnaskires of Susiana, presented by R. S. Cooke, Esq.

A rare silver coin of Rhode in Spain, formerly in the Evans Collection, presented by Stanley Robinson, Esq.

Bronze coin of Cunobelin, found in the Temple, Harlow, Essex, presented by Dr. R. E. Mortimer Wheeler.

Silver penny of Henry II, presented by J. M. Whitaker, Esq.

LABORATORY NOTES.

SINCE the publication of the third report[1] upon scientific investigations conducted at the British Museum, steady progress has been made in simplifying methods of arresting decay. Two notable advances in this direction are the application of citric acid

[1] *The Cleaning and Restoration of Museum Exhibits*, H.M. Stationery Office, 1926. Price 5*s*.

solutions (not exceeding in strength 3 per cent.) for the removal of the copper incrustations found on objects of base silver, copper, bronze, &c., and the use of a new reagent known as chloramine-T for bleaching refractory foxy-brown spots on paper.

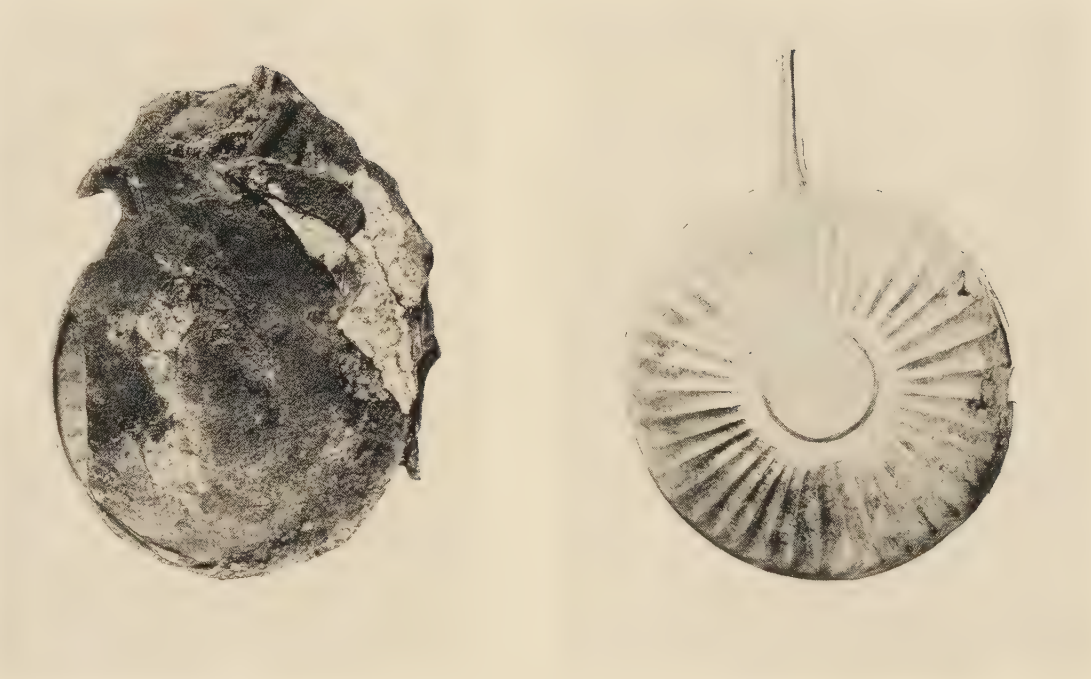
In the case of bronzes and silver objects which have been plated strongly or inlaid with gold, the citric acid treatment gives greater control than is possible when dilute mineral acids are employed, and so facilitates the retention of gilding in position even when this is so thin as to wave about in the washing water. The same solutions are very effective with bronze objects containing much tin, of which the Egyptian axe-head (Plate XLVII) is an example, as it is sometimes possible to arrest the decay and bring out detail, at the same time preserving much of the more stable and desirable patina.

It frequently happens that when a print or picture is badly defaced by foxy-marks some of these will persist as yellow stains long after the bulk of the work has been bleached clean by the usual reagents. In such cases, after one or two applications of a freshly prepared 2 per cent. aqueous solution of chloramine-T at an interval of a day between each application, even the darkest stains can usually be made to disappear entirely. Exhaustive tests have been applied to ascertain that this substance has no deleterious effect on the strength or quality of the paper; so far as our experiments go, solutions of the above strength have been found to have no action on ordinary water-colours, a valuable adjunct.

The Ur Collections have presented a great mass of interesting material both for renovation and scientific examination. The exquisite silver lamp (Plate XLVIII) from Ur of the Chaldees was firmly embedded in earth together with fragments of two copper lamps which almost completely enclosed it; it is owing to its being thus enclosed that its metallic character has been so well preserved. Although metallic and of practically pure silver, the lamp was very brittle, the silver having become granular and crystalline; alternate treatments, carefully repeated during two or three months, with sodium sesquicarbonate and with weak acid and zinc, were necessary to retrieve the specimen from the hard mass of debris with which it was encrusted.

a *b*

XLVII. LABORATORY RESTORATIONS: A BRONZE EGYPTIAN AXE-HEAD



a *b*

XLVIII. LABORATORY RESTORATIONS: A SILVER LAMP FROM UR

The natural tendency of ancient metallic silver to become crystalline was again forcibly demonstrated in the case of a spear-head of electrum having the following composition:

Gold	30·30 per cent.
Silver	59·37 „
Copper	10·35 „

Although the specimen had been broken through the middle during excavation, it showed not the slightest sign of having been dented or bent, and the broken surfaces exhibited a shiny mass of granular crystals. On the other hand, when silver is alloyed with a large preponderance of gold and little copper the opposite effect is marked, the alloy being soft and not liable to the formation of granular crystals. Two of the gold beakers from Ur gave the following analyses:

	Fluted Beaker	*Plain Beaker*
	per cent.	per cent.
Gold	73·48	75·62
Silver	24·73	23·34
Copper	1·79	1·04

Modern gold which is alloyed with copper does not lend itself to the technique of the Ur craftsmen, since when copper alone is the added metal, the alloy is incapable of being annealed and worked (beaten) beyond a limited point.

The perfection of the tiny annular carnelian beads found at Ur in such vast numbers caused much surprise both on account of the hardness of this stone and of the minuteness of the beads. The following measurements are taken from nine of the smallest specimens:

Bead { Diameter	3·4	3·3	3·2	2·9	2·9	2·7	2·6	2·0	1·9	millimetres
Bead { Depth	0·9	1·2	0·8	0·9	0·8	0·8	0·8	0·8	0·8	„
Diameter of Hole	0·5	0·8	0·8	0·6	0·4	0·4	0·3	0·5	0·4	„

It was found that while one side of this type of bead showed a funnel-shaped tool-mark, the opposite face was invariably a fractured and unpolished surface. The boring was done from one side only. A number of abortive beads of this pattern were discovered bearing the tool-mark and fractured face, but not having the hole through the stone, and some again had such a tiny hole as to preclude the possibility of the beads being threaded. This was considered

conclusive evidence that the mode of manufacture consisted in boring quickly on the end of a rod of carnelian with a drill (possibly of copper charged with powdered corundum); the local heating so generated would probably cause a tiny annular fragment of carnelian to flake off from the rod, so forming one of these perfect little beads. This process would lend itself to manufacture on the large scale evidently practised at the time.

An increasingly important feature in the work of the Laboratory is the identification of specimens and also the detection of spurious objects, the latter often involving the examination of patina. In both of these fields the great importance of reliable micro- and drop-tests is emphasized, as these frequently enable conclusions to be reached without in any way mutilating the specimens. H. J. P.

EXHIBITIONS.

I. BEWICK CENTENARY.

THE Commemoration of the centenary of Thomas Bewick, who died on 8 November, 1828, a selection of his works, containing drawings and woodcuts in equal proportions, is on view until the end of the year. The drawings, chosen from the large number presented in 1882 by the engraver's daughter Isabella, represent Bewick's preliminary studies for his most important work the *British Birds*. He was not only a thorough naturalist, but a master of the brush when working on a small scale, and the studies for the illustrations of the birds themselves, a few in pencil but chiefly in water-colours, are both spirited and exquisitely finished. More famous, perhaps, than the actual birds are the little vignettes or tailpieces interspersed among the woodcuts in the book. For a large number of these the Museum possesses Bewick's original drawings, generally, but not always, in reverse to the cuts, and sometimes showing interesting variations. In some cases two or three designs contain successive improvements, the last being the actual pattern for the wood-engraving.

Among the proofs of Bewick's engraved work the exhibition contains a large number relating to the *Birds* and *Quadrupeds*. For

the vignette on the title-page of the latter work, there is a curious group of proofs illustrating a technical innovation introduced by Bewick, the practice of superimposing three separate blocks, not printed in colour, but in black, for the sake of obtaining a richer and more elaborate effect. Proofs of the three separate blocks, on each of which a portion of the design is engraved, accompany a proof obtained by three printings. Other groups of proofs illustrate Somervile's *Chase* and *Aesop's Fables* (1823), and the selection includes two of Bewick's few large woodcuts, the celebrated 'Chillingham Wild Bull', and his last engraving, 'Waiting for Death', on which a manuscript note records that this was one of four proofs pulled on 1 November, 1828, exactly a week before Bewick himself died. C. D.

II. THE BRITISH MUSEUM EXPEDITION TO BRITISH HONDURAS IN 1928.

AN exhibition of the collection obtained by the Museum expedition in British Honduras in the spring of 1928, has been arranged in the Assyrian Basement of the Museum. The party consisted of Capt. E. L. Gruning, Dr. T. Gann, and Mr. A. Clive-Smith. The site selected for investigation was a complex of ruins, situated between the Joventud and Pusilha branches of the Mojo River, in the south of the Colony, the existence of which had been ascertained from native report in 1926. After clearing the bush, the main portion of the ruins proved to consist of a series of mounds, formerly the substructures of temples, arranged round a square court, in which had been erected a series of inscribed and dated stone stelae. The dates recorded on these stelae indicate that the site dates from a comparatively early period of the Early Maya Empire, and was in continuous occupation for at least a century and a half. According to the correlation between European and Maya chronology accepted in England, these dates run from A. D. 45 to 202. Three original stelae, including the earliest, were brought back by the expedition, and paper moulds of the most legible inscriptions on the others were made, casts from which are on exhibition. The series provides excellent evidence of the

proficiency attained by the Early Maya in sculpture, besides furnishing new material for the elucidation of the hieroglyphic script. Excavation in the main ruins, especially beneath the stelae, brought to light pottery remains in the style of the Early Empire, and, especially, quantities of 'eccentric' flaked stone objects, which have hitherto been associated with the Cayo district farther north. There are many mounds in the immediate neighbourhood, most of which await investigation. A few tentative excavations resulted in the discovery of burials, accompanied by fine polychrome pottery of early type, stone implements, and, in one instance, a very remarkable lime-stone mask. The last-mentioned object is, from the artistic standpoint, perhaps the most important specimen acquired by the expedition. A few days before the expedition was due to leave the site, a cave was discovered in the neighbourhood which appeared to have been used as a pottery dump. A short investigation resulted in the recovery of fragments of painted pottery of the finest type. There is every indication that careful excavation of this deposit, estimated as about seven feet in depth, may shed considerable light upon the development of Maya ceramic art. This pottery dump is the first that has been discovered in the Maya area, and as time was lacking for an intensive investigation of the contents, it was thought advisable to defer thorough excavation until the next season. The fragments discovered so far, many of which can be pieced together, afford an illustration of the skill of the Maya potter, to whom the principle of the wheel was unknown. A further expedition to the site is contemplated at the commencement of 1929, with the object of investigating the burial-mounds, excavating the pottery-cave, and removing certain of the inscribed monuments which are in danger of destruction owing to climatic conditions. The question of transport of heavy objects through tropical bush and across rivers is a difficult and costly matter, and funds are urgently needed for the development of this extremely promising site which lies in a British Colony. T. A. J.

THE INTERIM REPORT OF THE ROYAL COMMISSION.

THE Royal Commission on National Museums and Galleries, under the chairmanship of Viscount D'Abernon, and with Mr. J. Beresford as Secretary, have been expeditious in issuing their first Report, dealing with needs of the national institutions which they regard as exceptionally urgent. They use language which implies that in their opinion the Treasury have been unduly rigorous in cutting down expenditure on this department of national life. They suggest that this may be due to a failure on the part of the Museums and Galleries to present their needs in a sufficiently convincing manner; but they can hardly know in what language or with what frequency these applications have been put forward. In any case it would seem that now the Government, which appointed the Commission to advise on these applications, can hardly ignore their very precise and emphatic recommendations with regard to the needs which should be met without delay.

So far as the departments of the British Museum at Bloomsbury are concerned, although emphatic reference is made to the serious congestion in the Ethnographical Galleries as justifying the opinion that 'the present position of Ethnography in the National Museums of London is a grave reproach to our standing among other nations', the urgent needs put forward for immediate action are those of the Library. While the question of Copyright Libraries in general is reserved for further consideration, the Commission quote without dissent the opinions received from the learned bodies consulted by them to the effect that no change should be made in respect of the British Museum. The need for immediate and extensive expansion of the accommodation for books and newspapers is in any case urgent, and the measures recommended by the Commission are as follows:

(1) The immediate conversion of the two Supplementary Rooms into book-stores with grid-floors and steel shelving, at a cost of £8,500;

(2) The immediate construction of an annex to the south-eastern

quadrant of the Iron Library, as the first step towards the reconstruction of the whole Library, at a cost of £11,000;

(3) The reconstruction of the whole Iron Library, to be begun as soon as possible and progressively carried through over a period of 12–15 years, at a cost of £205,000;

(4) An extension of the Repository at Hendon, with a view to the concentration there of the entire Newspaper Department (with reading-room and other services complete), at a total cost of £70,000, to be spread apparently over two years.

It is estimated that if these measures are carried into effect, provision will be made for about 50 years in the case of books and 25 years in the case of newspapers. Moreover the reconstructed Iron Library will be made capable of receiving two additional stories, and ample land remains for future extensions of the Newspaper Repository.

Probably the only point on which there will be any difference of opinion is the removal of the Newspaper Department. Those to whom Bloomsbury is a convenient centre of work will regret the change. On the other hand, to some Hendon will be more convenient, and in any case the train journey from Tottenham Court Road only takes about 25 minutes. As against any possible inconvenience may be set the following advantages: (1) all newspapers will be promptly accessible; (2) provincial newspapers will be obtainable at once, and in any quantities, instead of being supplied once a week after at least two days' notice, and with a limit of three volumes for each reader; (3) much wear and tear of newspapers will be saved; (4) much space will be gained at Bloomsbury for storage and for the much-needed expansion of the Department of Oriental Printed Books and MSS. The newspapers would in any case, if kept at Bloomsbury, have become before long the cuckoo which would have expelled all companions from the nest; and it is as well to prevent this catastrophe.

* * *

A NEW ELGIN ROOM: SIR J. DUVEEN'S OFFER.

THE Report of the Royal Commission, besides holding out to harassed Museums and Galleries the sure hope of an early relief of their most pressing necessities, has already brought uncovenanted

mercies in its train in the shape of a most munificent offer from a private benefactor. Sir Joseph Duveen, through Lord D'Abernon (whose services as intermediary deserve grateful recognition), has offered to bear the cost of additional rooms at the National Gallery, the Tate Gallery, and the National Portrait Gallery, and further to provide new and more dignified accommodation for the Elgin Marbles and the Nereid Monument at the British Museum. He has felt, as others have felt, that while it is indeed possible to see and enjoy the Parthenon sculptures as they have been displayed in their present room since 1831, these incomparable relics of the finest Greek art deserve to have a more stately and attractive setting, where visitors may study them in comfort, and without the interposition of the pediments in front of the frieze, and other interruptions. What exactly may be the ideal method of showing the marbles may be a matter of doubt; but Sir Joseph Duveen has challenged us to produce a scheme embodying it, and it behoves those who are qualified to express an opinion to speak now, or else hereafter to hold their peace.

Incidentally it may be hoped that Sir Joseph's gift will set free space which may be profitably utilized to bring the Greek sculptures generally into more logical order, and to provide more adequate settings for special gems, such as, pre-eminently, the Demeter of Cnidos. Since also the construction of a new gallery may raise the whole question of the future completion of the Museum on the Bedford Square frontage, it will be evident that the Trustees have problems to solve of the highest interest and of not a little difficulty.

RECENT PUBLICATIONS

THE first and most important volume of the old *Catalogue of Greek Sculpture*, produced by Mr. Arthur Smith in 1892, has long been out of print, while the materials, especially of the earlier periods, have greatly increased since that date. The Trustees have accordingly undertaken a new Catalogue, to appear in successive parts of a moderate compass, with an enlarged format (4to) and illustration on a much fuller scale. The first part has just appeared

(*Catalogue of Sculpture in the Department of Greek and Roman Antiquities of the British Museum*, Vol. I, Part I, *Prehellenic and Early Greek*, by F. N. Pryce, M.A., F.S.A., 1928). The title indicates the scope of the volume. The more important objects included in it are the fragments from the Treasury of Atreus at Mycenae, the older Temple of Ephesus, the seated figures from the Temple of Apollo at Didyma, and the sculpture, notably the Harpy Tomb, from Xanthus.

* * *

A new edition has been issued of the *Guide to the Department of Greek and Roman Antiquities*, embodying recent rearrangements, in a better binding than its predecessor and at a lower price. The recently acquired busts of Socrates and the Cnidian Aphrodite, with the relief of the procession of Roman knights, have been added to the illustrations. A revision of the exhibition of Greek and Roman life, and of the Guide thereto, is in progress.

* * *

Recent issues of picture postcards include, in black and white (15 cards to the set), three sets (Nos. 80–82) illustrating respectively the drawings, engravings, and woodcuts of Albrecht Dürer; and in colours (6 cards to the set) sets B. 33 (Indian Paintings of the Buddhist and Rajput Schools), B. 34 (Greek Red-Figured Vases, 2nd series), B. 35 (Aspects of Medieval Life, late thirteenth century, from Sloane MS. 2435), and B. 36 (Miniatures of Saints, from Add. MS. 23145, a French Book of Hours of the late fourteenth century). Further, two additions have been made to the series of larger reproductions from illuminated MSS. (sold at 1*s.* each), viz. St. Gregory with the Dove, from the Sforza Book of Hours of about 1490, and a Dance in a Garden, from a MS. of the *Roman de la Rose*, in Flemish style of the end of the fifteenth century. The cards with Christmas subjects, both in colour and monochrome, issued in previous years, remain on sale.

* * *

An interim Report on the last season's work at Ur has appeared, as usual, in the *Antiquaries Journal* for October (*Excavations at Ur*,

1927–8, by C. Leonard Woolley), and separate copies of it can be obtained on application at the Museum (price 1*s.* 6*d.*). Pending the definitive publication in the series of volumes of which that relating to Al-'Ubaid is the first, these articles, which in substance are lectures originally delivered to the Society of Antiquaries, are to be taken as the provisional official publication of each season's work. The present article occupies 34 pages of text, with 18 full-page plates of illustrations. The illustrations include all the principal objects, most of which have also been given in this or previous numbers of the QUARTERLY, viz. the gold helmet, the head-dress of Queen Shubad, the inlay 'standard', the harp, the large harp-frontal with gold bull's head and inlay scenes, the restored sledge-chariot, the donkey-mascot, and many of the gold cups and smaller ornaments, with diagrams of the royal tombs and photographs taken during the process of excavation. The relation of the tombs to each other is lucidly explained, and the description of the methods of conservation and record employed by Mr. Woolley shows how little of conjecture and how much of preservation has gone to his restoration of the objects brought home by him from the royal cemetery.

It may be added that the exhibition is now closed, in order that the principal objects destined for Baghdad and Philadelphia may be reproduced in electrotype before their departure. Meanwhile Mr. Woolley is by this time again at work at Ur.

THE BRITISH MUSEUM QUARTERLY

IT IS PROPOSED TO ISSUE each quarter a part dealing with the principal acquisitions of the previous quarter. The descriptions will not be too technical for the layman, and they will give the expert part at least of what he needs to know. It will also be possible to call attention to the temporary exhibitions periodically installed in the galleries, to report the results of excavations, and to announce additions to the publications of the Museum.

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RECENT PUBLICATIONS

UR EXCAVATIONS: VOL. I. AL-'UBAID. By H. R. HALL and C. L. WOOLLEY, with chapters by C. J. GADD and Sir ARTHUR KEITH. (Publications of the Joint Expedition of the British Museum and of the Museum of the University of Pennsylvania to Mesopotamia.) Pp. xii + 244, with 68 plates. £3 3s.

UR EXCAVATIONS: TEXTS, PART I; ROYAL INSCRIPTIONS. By C. J. GADD and L. LEGRAIN. Pp. xxiv + 100, with separate portfolio of 59 plates. £3 3s.

GREEK PRINTING TYPES, 1465–1927: Facsimiles from an Exhibition of Books illustrating the Development of Greek Printing, with an Historical Introduction by VICTOR SCHOLDERER. Pp. x + 16, with 27 plates. £1 1s.

CATALOGUE OF THE LITERARY PAPYRI IN THE BRITISH MUSEUM. By H. J. M. MILNE, B.A. Pp. 243, with 12 plates. 25s.

CORPUS VASORUM ANTIQUORUM: Great Britain fascicule 4 (British Museum fascicule 3). By H. B. WALTERS, O.B.E., M.A. Pp. 20, with 48 plates. 12s. 6d.

CATALOGUE OF THE SILVER PLATE, MEDIAEVAL AND LATER, bequeathed to the British Museum by Sir AUGUSTUS WOLLASTON FRANKS, K.C.B. Pp. xxxviii + 58, with 62 plates. £2 10s.

SIX EARLY PRINTED MAPS ... Exhibited ... on the Occasion of the International Geographical Congress, 1928. Pp. 4, with 6 plates. 6s.

FOUR MAPS OF GREAT BRITAIN designed by MATTHEW PARIS about A.D. 1250. Pp. 11, with 4 plates. 12s. 6d.

SUPPLEMENTARY CATALOGUE OF SANSKRIT, PALI AND PRAKRIT BOOKS acquired during the years 1906–1928. By L. D. BARNETT, M.A., Litt.D. Pp. vii + cols. 1694. £7 7s.

CATALOGUE OF SCULPTURE IN THE DEPARTMENT OF GREEK AND ROMAN ANTIQUITIES: Vol. I, Part I, Prehellenic and Early Greek. By F. N. PRYCE, M.A., F.S.A. Pp. viii + 214, with 43 plates and 246 figures in text. 18s.

GUIDE TO THE DEPARTMENT OF GREEK AND ROMAN ANTIQUITIES. Sixth edition. Pp. 205, with 18 plates and 100 figures in text. 2s.